

ABSTRACTS

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L . Oliander

PORTRAIT IN HONCHAR'S DIARIES AND AESTHETIC RECEPTION OF REALITY

Sense- and form-creating functions of group and individual (O. Dovzhenko, M. Rylskyi, P. Tychyna etc.) portraits in the structure of O. Honchar's «Diaries» (1943–1995) are characterized, specific techniques in the system of images in diary text – including the expressive features of Honchar's narrative – and skills of depicting a portrait personality, ways of highlighting his individual ideology, artistic and philosophical views are revealed, the ways of creating ideas about positional relationships between depicted man and *World* and *Anti-World* are defined; portrait is presented as an integral part of the aesthetic reception of reality by O. Honchar.

The structure of Honchar's portraits is examined as an important sense creating factor. It is noted that the structuring of individual records is almost «spontaneously» and in the mind of the recipient. In other words, Honchar's *pictures / fragments* in a whole image were composed by time. Attention is concentrated on the analysis of specific structure of Dovzhenko's portrait. It is said that this portrait consists of two parts: the first part is his image during lifetime, the second – posthumous one, here Dovzhenko permanent presence in thoughts and in Honchar's heart is imprinted. It is announced that in the “diary” lifetime portrait of the great Ukrainian was mainly created in May 1953 and, not coincidentally the writer pointed out only a month. It is proved that this method of dating performs an essential sense creating function: no number is an idea of the linear length of time equal to the flow of life which continues day by day. A number of paintings are changing each other like frames in a movie. It is established that the diversity, various techniques – including an appeal to the memories of others – creates dialogical situation, where recipient with his own thesaurus comes in.